

EU-MAN

III/97

universal colours



Artist of the issue: Ali Jabbar
News • Debate • etc.

TOGETHER

Happiness is the ultimate thing that human want to reach. Each one of us has his/her way to achieve this happiness and to change the long awaited dream into reality.

Realizing an anniversary creates happiness inside ourselves.

The completion of a production gives a feeling of happiness.

When the happiness of birth embraces the happiness of production, the soul overflows in felicity, full of happiness.

In only some weeks we will

celebrate the first anniversary of the establishing of EU-MAN - on the 10th of January 1998. What we want to tell you dear friends on this occasion is simply that we are continuing, and soon the fourth issue of UNIVERSAL COLOURS will appear. Since we insist to continue, the determination increases day by day - especially when we receive letters from you members. Up to this moment we received letters from most of you. One sent very nice participation material to UC, others have sent their grateful comments, some have sent critical comments. Such kind of movement pushes us forwards, to

develop our organization and evolve our work to the level that we suppose it to be.

Such kind of support naturally creates happiness in us, and at the same time we are proud of our members in the EU member states. So if this indicate something it would be the deep feeling of the need for the organization which we establish, all of us, by being together.

Oh friends, lets crown our celebration by more work, by being more together, by more participating, to build this young edifice - it is great to be together!

Amir Khatib



A work by Ali Jabbar

news news



*We in EU-MAN would like to welcome those who applied for membership during these last months - we have reason to hope that their participation and their activities will effect and enrich the work of our organization, especially as we are now preparing for the mutual exhibition, which goes under the name of Alpha man, starting 6/8/98. So, once more, welcome!

Haider Jafers first exhibition in Europe of Arabic calligraphy in London. The exhibition will take place in the beginning of next year. Jafer will carry the economic responsibility alone.

EU-MAN hopes that the market will cover some of the costs. And that he will not be disparate as most of the migrants are.

discussed. The network work itself was also discussed - how to keep it feeling worthwhile, how to make it stronger, which measures are to be taken. A third issue of discussion was Universal Colours, the bulletin you have in your hands right now.

*The creative artist Fadel Nimaheld an exhibition in Galeria im Celeste in Vienna, the capital of Austria, between the 20th of September and the 10th of October 1997. Worth mentioning is that the artist is one of the few young artists who gets strength and inspiration for his art in his own cultural background.

The exhibition was a success - it was very well received among people as well as by the critics. It inspired some of them to write about the environment reality.



*The innovative artist Faik Rasul held his personal exhibition in Vienna, 30th of September - 17th of October in Galeria Chica, one of the most important galleries in Austria

*We are awaiting the artist

*During his last visit to Copenhagen our chairman Amir Khatib had a meeting with the Danish coordinator Ali Jabbar. A lot of issues regarding next years exhibition in Turku, Finland and hopefully also elsewhere, were

* E U - M A N
Holland is being registered - members have been gathered and things are getting on. We will be able to tell more about this in the next UC

*On the 1st of December, EU-MAN presented itself to the Fine Arts Academy in Helsinki, Finland, at the academy's Seminar Hall. AK presented our activity, our members, showed pictures of the members' works, what has been written about EU-MAN in the press and asked for a reservation of their gallery for an exhibition next autumn.

news

PLURALISM

INTEGRATION

One can build up, if one wants, bridges between art and eating fish, but it is quite difficult (although not impossible) to establish such a connection in the case of the business of the restaurant.

A reader of the article "can we keep up an honest pluralism?" draws quickly conclusions concerning the composition of the group EU-MAN from the explicit and didactic way in which their members express themselves. But is this way enough in order to understand the necessity of preserving pluralism? If we forget about the fish and culinary dexterity and proceed further into the depths of the above mentioned article, we actually find out that it points out into a direction quite different from pluralism, although it does it with the very same advisory attitude...

I believe that the spirit of art is universal, but be it western art or art from any part of the planet. Bookshelves are

full of such examples, and the artist has always been ahead of his time and precisely for this reason, he has always been very receptive and attentive to what is going on around him.

When we hear the word "pluralism", we associate it with democracy, but if we hear it in the context of art integration, we will think about dictatorship, be it radical, class dictatorship or the dictatorship of those who eat fish.

Hearing this word reminds us that almost all the people living exiled had to live so because of

against making everything simple, against inconvenient comparisons. So let us get back to points, lines, spots of colour,etc

Alan Fib



*I was told
to be simple
think like a child, to reason
like a child, but now that
I have become a man, I left the
ways of a child*

the impossibility to integrate themselves in those systems. I do not want to be misunderstood: I am not against simplicity, but

Thank you, Alan Fib, for your comment! Unfortunately your fax was so late that I have no time to give you my comment back now, but it will be there for the next issue! Some words only - your comment makes me ask myself whether maybe my reasoning was not clear enough. Anyway, you touch issues that I will enjoy discussing later on!

BG

“THINGS” TURN IN THE WORKS OF ALI JABBAR

The work of our “Artist of the issue”, Mr. Ali Jabbar presents the idea of the human and his/her things, obviously the clothes and masks, as the initiative subject. It can be considered as an alternative to “the human” as a recurring subject in the art in general, and in the visual art in particular.

But the clear issue is that all the figures express human feelings and human conditions, and the changes in them, their endless exile either it were in the primitive conscious or in their successive travelling in the exile.

In Ali Jabbar's works, though, the use of these “things” in the conscious are considered as unique and strange subjects. This leads to unique themes in the development of not only all Iraqi art but of all Arab art, although the technique of the colour and the picture still needs that touch which is necessary to express the history of mankind.

Objectifying is a philosophical subject, and particularly existentialist. Thus the touch of the “existential distraction”-subject is conscious that it has its echo, and that it is clear in the visual arts in general.

Ali Jabbar could express that subject through his insisting on “things”, giving them the

intensive existence in the space of his works. In the details of the human and his/her “things” we see that they can express his/her disasters and conflicts. So the diffuse masks and faces have a relation to the persons existence. That the human is touched by parts of the “things” and that he emphasizes towards expressing distraction defames life, including the unique conscious.

Although the masks have no essential shapes but do have that strange vision which life gives to them, they reflect the artistic technique that he used dealt with “things” in general.

The expression of the human through his/her “things” - masks, clothes and so on - represents the masks of the body, soul and object. But the nakedness from masks, and the getting rid of the heaviness of things, aims to reach the true object - in other words to empty the human from the

disgust and the sticky in life sometimes.

The aim of the nakedness is also to face the object. We see always that the human, in spite of all his/her attempts to do this, is surrounded by the strange existence of books, faces and other elements which forces its existence.

Many artists have painted faces to express the human face in the same way as Picasso or Léger, or under the influence of expressionism. So the face has become the only figure to express the human. With Ali Jabbar it is different - we see clearly that “things” are for him the figures to express human life and existence.

We notice the cold colours in almost all his works. This indicates his life in exile in Denmark. This is very clear in his exceeding use of gradually cold colours as yellow, green in all his works. Although the



Scandinavian art influence his work, he is following the Danish art in particular but he keeps his oriental conscious and his civilized background to develop his potentials.

Ali Jabbar is revolting the traditional forms. He does not use the fundamental academic way in his works - he uses many different techniques in one work to express one subject. His aim is to influence the consciousness of the audience to feel the quantity and the shape so as to spread them into the space of the work.

The unsettled world of our artist pushes him to use many techniques such as pencil drawing differentiating colours, quantities and so on. Though it is difficult to combine all techniques in one work, this is the expression of non-sensible statements or spontaneous feelings of the human, the main purpose being to show the

"things" as if they were attached to and synonyme with life. In the work "Isolation" there is the combining an intensive minuteness and details in quantity and colours, and there is a feeling of flow of "things". In the same time there is no details in the figures of the "thing" so it all takes a misty shape.

In one of his most distinguished works, "Walking Street" (the famous Strøget in Copenhagen) we see the intensive conscious of the artist which aims to create that strangeness, a consequence of "things" - strangeness which we can see clearly in the crowd and the shops of this street as if these "things" were realistic or imaginary things.

In almost all of Jabbars works there is the drama of life - the space of the canvas as a stage. Human faces, heads of legendary animals, strange whisperings and other things seem to move in its

theater space. Towards this our artist meant to put his "things" and quantities in front of the audience, meaning that human should face his/her things - or vice versa.

Ali Jabbar is an excellent artist in that he deals with contemporary themes, subjects, obsessions which create unsettled statements in the audience's minds and pushes it to think seriously about their future - not through his themes, thinking, colours, but through the subject of the "things" and how important or absurd these are in the human life. I experience his art as a strange whispered dialogue about those "things" which make human life heavy and that he/she always wants to throw out, but can not. Briefly, Ali's art is a contemporary dialogue between the human and the "things".

Fadhil AL SWDANY

ANMELDELSE

Et bekendskab med kunstneren Ali Jabbar frembringer en vision, som er fuldblyndet af en foregivende personificering, dette møde er støttet af et stilistisk håndværk, som har dets oprindelse i legemliggjorte figurer, tøj/beklædningsstande.

Mødet giver rig anledning til fortolkning og frembyder også kontraster.

Kroppen skaber møde for klæderne eller designet - og tilbage står tøjet - kroppen er fraværende.

Fra en sådan skueplads, hvor tilskueren er placeret på første række, bliver man tvunget til at tage stilling til dette mylder af gentagelse

og kompakthed - såvel på det ydre som på det indre plan. Ali Jabbars maleri og hans kunst forsøger at få beskueren til at huske, hente ting fra uunderbevidstheden, de ting og symboler som er så nært forbundne med vor personlighed. Vi provokeres af kunstens hemmeligheder og det i kunsten, som är skjult for os.

På en måde repræsenterer disse malerier en oplevelse, der har dens rod i den kunstneriske eksistens, denne oplevelse er levendegjort så ofte, som kunstneren har ønsket det. En iagttagelse er i sig selv eksklusiv og fri af rammer og for normer.

Billederne er eksponenter for en stil, der er udstykket fra kunstneriske formier. Denne udfoldelse harmonerer mellem udtrykket i linien og dens spontanitet i virkeliggørelsen af en

temmelig vild forestillingsevne og realitet, som nøje hænger sammen med den meget delikate anvendelse af farver brugt på en meget autentisk måde.

Ali Jabbars stil og teknik kan betragtes som portrætterende og samtidig en veovervejede hyldest til den skjulte sentimentalitet. Eller måske snarere viser hans billeder kunstens eksistens skjult bag kroppe rodfæstede i deres primitivitet og deres gamle stolthed - idet de er vidne til deres nuværende fravær.

For at runde af; har malerkunsten ikke altid været en praktiseren af variationer? Hvis det forholder sig sådan, så har Ali Jabbar til fulde nået dette mål.

Saad Al Kasab
Kunstkritiker

Ali Jabbar Curriculum Vitae



- 1982-87 Fina Arts Institute, Baghdad
- 1987-90 Academy of Fine Arts, Baghdad
- 1984-90 participation in all Iraqi major, modern art exhibitions
- 1985 Best Young Artist Award, Iraq
- 1986 Third prize at "Alwasity" festival, Iraq
- 1987 Group exhibition of drawings, Grand Palais, Paris
- 1988 Group exhibition, Tunis
- 1990 Group exhibition, Amman, Jordan
- 1990 Membership of the International Association of Arts (I.A.A.-A.I.A.P)
- 1991 Group exhibition , Nevada, USA
- 1993 Individual exhibition in Narum, Denmark
- 1994 Individual exhibition - Galleri KM235, Hamburg - Germany
- 1995 Baghdad group exhibition, Baghdad
- 1995 Individual exhibition, DFH, Copenhagen, Denmark
- 1996 Group exhibition, Galleri Shambala, Copenhagen, Denmark
- 1996 Individual exhibition, Galleri Nádada, Copenhagen, Denmark
- 1996 Group exhibition, Copenhagen's University, Denmark
- 1996 Group exhibition, "Øksnehallen" Copenhagen, Denmark
- 1996 Individual exhibition, Nørre Allé medborgerhus, Copenhagen, Denmark
- 1996 Utoman "efterårsudstilling", Den frie hall, Copenhagen, Denmark
- 1996 Baghdad group exhibition, Nørre Allé medborgerhus - " -
- 1997 Group exhibition, Galleri Projekt, Copenhagen, Denmark
- 1997 Baghdad group exhibition, Galleri Shambala, Copenhagen, Denmark
- 1997 Al Sharjak International Arts Biennial, Emirats United
- 1997 exhibition about van Gogh, Terra Nova-teatret, Copenhagen, Denmark
- 1997 "New under the Sun"-exhibition, Copenhagen, Denmark

MIDDLE EAST ART

9 November 1997

Once I've been in the kingdom of Magic - the place where the deepness and mystery of the Past merge with the infinity of the Future and together they exist in the moment of Understanding And Development under the "cover" of positive energy. There I've seen how the translation of ancient secrets was created and born under this union and how this process influenced on people who were presented there together with me... Art and Creativity - are also the kingdom of Magic.

It's almost impossible to explain a work which also seems to public like a magic I was looking for a long time on one symbol, going deeper and deeper in its meaning, trying to find the whole drama and gladness of it. It was like a beautiful dream when you do not want to awake.

So I was travelling from one symbol to another and it seemed to me that I was reading a book, a long story without end - the history of the earth translated from all the languages of the world and adapted to the only one, the language which simply can be read by everyone, which joined and mixed all the cultures of the world.

The greatest sense, wisdom of mankind was hid under these simple lines, circles, triangles

quadrangles, under their combinations. And the most beautiful thing in the world - colours and their combinations - had made the moment of acquaintance with this unforgettable mystery.

In one wonderful, sunny, warm autumn day, when it seemed that the nature itself became an artist and mixed all the colours of the world trying to make it a painting, I was invited to see a workshop/presentation of Abeer Al Khateb in a new technics in work with ceramics, organized by ICO - Centrum for Art and Culture in Assen, a beautiful city in the north of the Netherlands.

The coordinator of ICO - Peter Hiemstra had seen an installation by Abeer Al Khateb, his graphics and the workshop in the sculpture town 't Ulenest and so the artist was invited to the Centrum. I've got a very nice feeling: sitting in that modern atelier, looking how through the movements of the artist appeared letters-signs from an old language, which existed many centuries ago, but on the understanding of meaning of which somebody works nowadays.

About four years ago Abeer Al Khateeb started to make a research about the old alphabets and alphabet systems which existed in the Middle East region three thousand years B.C. and later, and their development in that period. He was looking for the meaning of the symbols and the reasons of their using in

different cultures. Abeer was trying to go as deep as possible in these symbols to find out their meaning for the human life. And after all these years of working with old handwritten signs and old alphabets all the information and knowledge he has got became a sort of stamp on the way of thinking, seeing the things.

In his art Abeer is trying to find the system, the connection between something that has already happened and something that is not yet happened and to "give" this understanding "back" in paintings and sculptures, installations and poems.

In the work which was made in ICO he was trying to find an absolutely new way of writing messages or "documents", as he called them, by using old alphabets, but also with some changes; there were no handwrite system any more - only abstract figures mixed with symbols in the context of first letters of old alphabets such as Alpha, Beta, Delta, Gamma, and he showed that through the symbols which are most of all close to these letters.

This last work of Abeer Al Khateb and some of his previous works will be exhibited on the International exhibition in ICO from the 14th of November this year.

Marianna Stefanovska
EU-MAN - Holland

Dear member!

Cold and dark is slowly enrolling our existence, so lets lit some candles and put our feet in woolen socks.

Soon the first year in EU-MAN's existence has passed, in one year the first large exhibition will be in the past.

Today the exhibition is day by day getting closer in time. Our coordinator in Denmark, Ali Jabbar will edit the exhibition catalogue, a little book which will present the participating members and their works. He wants the material before the 15th of March (15.3.98). So, do send him pictures of recent works, biographic data, a picture of yourself, writings about - or by - yourself, about art, about...life.

In June will be the time to collect the works - the cooperators in each country will take care of this - you bring him your works. A jury will choose the participating works. They will be taken to Turku in a car probably driven by AK and me.

There will be no participation fee - it is something you get with the membership fee (FMK 100). You can pay it either directly on

EU-MAN's account or to your 'national coordinator' - then you save the exchange costs.

As we said before, do contact eachother, countrywise or otherwise! As you know, a network works as if by itself - members keeping in contact with eachother with some interest in common. There is always the possibility to remain passive, and the possibility to be active. The network gives you the contact information to people who share a part of your life. This is a possibility, not an obligation!

Universal Colours is not only for information, we want it to be a channel for the members to communicate. We distribute it not only to members, so your voice can be heard also by cultural workers on different levels. We sincerely hope to get as much material from as many members as possible!

That's all folks - for this time. Have a good Christmas and a nice change of the years and take good care about each other!

Bianca Gräsbeck

Secretary '92 Carmen

PM FOR PARTICIPANTS
in the large 1998 exhibition

- * each member can participate with 3-4 works.
- * maximum size of the work : 120 cm.
- * works on paper should be framed (passe-par-tout is OK).
- * for the catalogue / book : send your material before the 15th of March to Ali Jabbar, Ruten 113, 2TH, 2700 Bronshoj, Denmark (ph 386 08 296).
- * the catalogue is will be in Finnish, English, the original language if possible. Also if the economy allows, with translations to Danish and Dutch.
- * the dead-line for giving the participating works is the 1st of June.
- * give / send the works to your 'national coordinator' or representative.

NEW MEMBERS

Muhammed Hussein Abdulla
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Wiljenstraat 2
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Breehornstraat 31
1024 HV Amsterdam
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FIELD OF ART: _____

NATIONALITY: _____

TELEPHONE (home&work): _____

PLACE AND DATE: _____, / /199

SIGNATURE: _____

EU-MAN
European Union
Migrants Artists Network

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TURUN SEUDUN OSUUSPANKKI

UNIVERSAL COLOURS

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